SPECIAL EVENTS

The Faculty of Music,
University of Toronto

Concert Hall,
Edward Johnson Building

The Esterhazy Orchestra

DAVID BLUM, *Conductor*

Thursday, October 14, 1965
8:30 p.m.

Programme

ADAGIO FROM SCHERZANDO NO. 6 — *Haydn*

Composed about 1760, the six "Scherzandi" represent an unique expression in form which is closely akin to a symphony in miniature. The exquisite, serene Adagio from Scherzando No. 6 is typical of the wealth of beauty to be found among the lesser-known works of Haydn. This season the Esterhazy Orchestra presented this work for the first time in America.

DON QUIXOTE SUITE — *Telemann*

Overture
Awakening of Don Quixote
Attack on the Windmills
Sighs of Love for Princess Aline
The Gallop of Rosinante, Don Quixote's Horse;
The Gallop of Sancho Panza's Mule
Don Quixote at Rest: His Dream of Battle

One of the popular misconceptions of music history is that program music began with Beethoven's Pastoral Symphony and was then fully developed by Berlioz and Liszt. Nothing could be further from the truth. Tone painting in music is as old as music itself and, as music from Renaissance and Baroque epochs becomes more and more known to us, we see the delight taken by composers from those periods in "painting in music." Vivaldi's "Four Seasons" or the wonderfully descriptive Cantatas of Bach offer such examples.

Cervantes's tale of Don Quixote – the frail and awkward old gentleman entranced with dreams of glorious chivalry – was well-known in the eighteenth century and Telemann took the opportunity to fashion a Suite out of the Don Quixote legend in which the dance movements of his time (Siciliano, Minuet, Gigue, Bourrée) served to depict the hero and his exploits in the most original and charming way. Of particular interest are **Sighs of Love for Princess Aline** in which Telemann seems as romantic as Schumann, and the final **Dream of Don Quixote** in which we find the hero, true to character, galloping on his charger, undoubtedly achieving knighthood's finest victory over evil.

CONCERTO FOR 3 VIOLINS IN D MAJOR — *Bach*

Allegro
Adagio
Allegro

Soloists: MATTHEW RAIMONDI
GERARD KANTARJIAN
JESSE CECI

Most of the violin concerti written by Bach were later arranged by the composer for performance on the harpsichord. In this way many of Bach's concerti have come down to us in two versions and are playable for either keyboard instrument or violin. Close study of the score indicates that the

Concerto for Three Harpsichords in C major was, in all probability, originally a concerto for three violins. However, the violin manuscript is no longer extant. In 1956 Rudolf Baumgartner undertook the task of re-transcribing the concerto to its original form. Following Bach's practice in such cases, he altered the key of C major to the more violinistic key of D major. In the string re-transcription the plasticity of Bach's conception only gains in clarity and the sustained line of the slow movement is greatly enhanced.

The concerto is a noble and spacious work, the slow movement – remarkable for the intensity of its boldly-chromatic expression of grief – being supported by outer movements which are festive, filled with joy and vitality, and imbued with the triumphant faith of the composer who dedicated the whole of his art to the glory of God.

– INTERMISSION –

Adagio and Fugue in C minor, K. 546 — *Mozart*

It used to be thought that Mozart was a composer who never exceeded a certain refinement of grace. In the nineteenth century he was considered, for the most part, the prototype of "Grecian beauty". In recent years the true nature of Mozart, the creator, has been more deeply understood. Together with the elegance and exquisite charm characterizing much of his art, there is a tremendous passion, a dramatic, sometime fatalistic violence of mood, a poignant human despair. The Adagio and Fugue in C minor is interesting for two reasons. First of all, it shows the powerful effect the music of Johann Sebastian Bach has upon Mozart's development. Secondly, it reveals in the somber, mysterious Adagio – like the great gateway to an unknown region – and the wild, boldly-powerful Michelangelo-like energy of the Fugue, something of the great depth of Mozart's soul. This work was originally composed for performance by two pianos. The arrangement for strings was made by Mozart himself.

Divertimento in D major, K. 136 — *Mozart*

Allegro
Andante
Presto

This Divertimento is the first of three such works (K. 136-8) composed by Mozart in 1772 in preparation for his second journey to Italy. The designation "Divertimento" is not strictly correct. These works were probably conceived as symphonies to which woodwind parts might possibly have been added. At any rate, they strike a balance midway between the symphony and string quartet and stand as distinctive products of a sixteen-year-old genius, abounding in joyful vitality and Italianate melodiousness.

The Divertimento in D major is in three movements, each fresh with the inspiration of youth. The first and last movements blend ardent songfulness with charming gaiety. The middle movement is a tender Andante imbued with romantic yearning.

Program Notes by David Blum